will be able to judge its results.

/185/ C. Music and the Theater

1. Opera, Drama, Ballet

545 We cannot close the chapter on the spiritual culture of the city without having cast a brief glance at the Lithuanian theater, which, besides its purely artistic significance, is of great educational importance for wide circles of the people--the number of opera goers in the season 1936-37 amounted to about 68,000, while the drama showed an attendance of 80,000.

Seen historically, the forerunner of the Lithuanian theater is the Jesuit theater of the sixteenth century, as we already mentioned in connection with Kražiai. Although the language of this theater was Latin, in the intermissions monologues and dialogues were delivered by the students in the Samogitian dialect. (39) The real

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39. On the Jesuit theater cf. the detailed presentation in E. v. Ungern-Sternberg, "Aus einem erwachten Lande," Bresl. Ztg., September 24, 1923.

stimulus for the development of a folk theater, however, was provided by the dissolution of serfdom around the middle of the nineteenth century. At that time, still in the period of the prohibition on printing, when the Lithuanian movement began to stir on all sides, in all the cities where Lithuanians were present in large numbers, the institution of "Lithuanian soirées" was begun: in Palanga, Vilna, Kaunas, even in St. Petersburg, Warsaw, and many other cities. These evenings contained in their program games, dances, and songs, and also theater plays, and among the actors and directors belonged many a person who became important in the later history and political development of the country. The significance of these

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"Lithuanian soirées" thus went far beyond the purpose of simple entertainment.

Nevertheless, it involved only the work of amateurs. The creation of a central Lithuanian theater that should unite all the artistic forces of the country, was an idea of the future and could only become a reality after the state had been founded. We can name two important dates here, the year 1920 as the /186/ year of foundation of the dramatic theater and the opera, and the year 1925, in which the first full-length ballet, Coppelia, was produced.

The Lithuanian opera was created almost out of nothing. Singers, choruses, orchestras, conductors, directors, as well as all the rest of the personnel did not suddenly become available, but needed a fairly long period of training. The nucleus of the new troup was formed by the famous tenor of the St. Mary Theater in Petersburg, Kipras Petrauskas, as well as M. Rakauskaitė and Ant. Sodeika, who returned from America. Other artists joined them, and thus on December 31, 1920, after the overcoming of many difficulties, Verdi's La Traviata could be performed as the first opera.

658 The Lithuanian opera and the dramatic theater which originated in the same year were founded by the Lithuanian Art Society (Lietuvių Meno Kurėjų Draugija), and in the spring of 1922 were taken over by the state. An extraordinary development from an artistic point of view can be observed from then on. About 50 operas were performed, among them three Lithuanian: Gražina and Radvila Perkūnas by Karnavičius, and The Three Talismans by A. Račiunas. A further opera, Eglė, the Serpent Queen by M. Petrauskas, is in preparation. From the many others, only a few may be named: Verdi's La Traviata, Rigoletto, Il Trovatore, The Masked Ball, Aida; Puccini's Madame Butterfly, La Tosca, La Bohême; Gounod's Faust; Bizet's Carmen; Tschaikovsky's Eugene Onegin and Pique Dame; Wagner's Lohengrin

and Tannhäuser; d'Albert's Lowlands; Mozart's Don Giovanni; Smetana's Bartered Bride; Délibe's Lakmé; Dvořák's Undine; and many others. There are about 115-130 performances altogether in a season.

The Lithuanian opera has found acclaim outside of Lithuania also; a number of its best representatives have had successful debuts in guest roles in Milan (La Scala), Paris, Prague, Vienna, Buenos Aires, and in the Baltic capitals.

/187/ The dramatic theater came before the public even somewhat earlier than the Lithuanian opera with the presentation of Sudermann's St. John's Fire on December 19, 1920. No less than 148 different dramas have passed over the stage since then (up to the middle of February, 1938), and nothing more strongly illustrates the artistic and educational importance of the state theater than the great number of classic works which have been produced.

Among the foreign authors can be named Shakespeare with Othello, Winter's Tale, Hamlet, King Lear, and Twelfth Night. In addition, Schiller, above all, with the Räuber, Kabale und Liebe, Don Carlos, Wilhelm Tell, and Maria Stuart. Of all the translated dramas Kabale und Liebe showed the largest attendance figures. France is represented with Molière--Tartuffe, Le Malade Imaginaire, and Georges Dandin. Among the Nordic authors Ibsen reigns alone (Nordische Heerfahrt, Ghosts, Hedda Gabler, Pillars of Society). By Maeterlinck there was L'Intruse and Intérieur; by Gerhart Hauptmann Die versunkene Glocke, Hanneles Himmelfahrt, and Fuhrmann Henschel. In addition there were a great many other classic and modern authors, of whom only a few may be mentioned: Sudermann, Fulda, Hugo, Beaumarchais, Rolland, Scribe, Goldoni, Pirandello, Dickens, Jerome, Slowacki, Gogol, Tschapek, and Ostrowski.

A broader and broader area, primarily in the last few years, is being taken over by the blossom-

ing Lithuanian drama. A number of the more important authors and their works--Gužutis Keturakis, Šiaulēniškis, Maironis, Čiurlionienė, Putinas, Krėvė, Vydūnas, Sruoga, and Vaičiūnas--will receive detailed treatment in the analysis of present-day writing. Among other Lithuanian dramatists, Pivoša, Alantas, Santvaras, Cicėnas, Sakalauskas, Inčiuras, Kapnys, and Petrulis should be named. Although their names in this context can hardly be more than statistics, /188/ they are proof of the lively interest shown for the drama as a branch of the new Lithuanian literature, ever since the possibilities of performance, which earlier had existed only in the framework of the amateur theater, have opened up for every valuable work.

The travelling Lithuanian state theaters in Siauliai and Memel are products of the Kaunas state theater. But the latter theater also gives a number of guest performances every year in the larger towns of the country, where the possibilities for production exist; and these performances are very well attended.

Starting in 1925, the ballet has also come before the public with closed performances, and since then has developed into a factor in the artistic life of the country. Its development proceeded under the leadership of well-known Russian ballet masters; since 1937 it has been under Lithuanian direction. In contrast to Germany, for example, where in general only ballets inserted in operas are known, the tradition of the Russian ballet lives on in Lithuania. From the number of full-length ballets which have been performed, Swan Lake and the Nutcracker Suite of Tschaikovsky may be named; further, Délibe's already mentioned ballet Coppelia, and Sylvia; Don Quixote by Minkus; The Hunchbacked Horse by Punis; Vain Caution by Hertel; and The Fountains of Bachtschisarai by Asawjew. Lithuanian ballets were created by Dvarionas, Gruodis, and J. Karnavičius. They will be

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Discussed in another place.

In addition a large number of smaller, carefully rehearsed ballets of famous masters were produced, by Rimski-Korsakov, Strauss, Adam, Schumann Debussy, Moussorgsky, Weber, Glazunov, and others. The Lithuanian Ballet also found recognition abroad. This is proved by its guest appearances both in Monte Carlo, where ten performances took place in the Casino Opera in 1935, and in London, where the Lithuanian Ballet gave no less than 32 performances in the Alhambra Theater.

/189/ The beautiful scenery, on which a number of the best artists of the land collaborated, contributed not a little to the success of the Lithuanian ballet. Thus the Lithuanian theater in its trinity--opera, drama, and ballet--has become a cultural factor not to be underestimated, not only in the life of the city of Kaunas but in that of the whole country.

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2. The Development of Musical Life

The extraordinary rise of the Lithuanian state opera and the great interest of wide circles by which it was supported had, in the first years of statehood, an inhibiting effect on the realm of pure music insofar as the interest in choral music, as in concerts, evenings of chamber music, etc. in general, markedly decreased. This involved, however, only a transitional phenomenon, and the state theater itself, through the introduction of regular symphony concerts, was able to reawaken and enliven the weakened interest, so that today we can speak of a new upswing. Arrangements of symphony concerts at first took place through the Kaunas "Philharmonic Society," which today no longer exists, in which the artistic forces of the country were united. Later Stasys Šimkus, known as a composer and conductor, devoted his whole energy to those concerts. They awakened the interest of wider circles of music lovers, above all by engaging